The Whitney Review

1969/70

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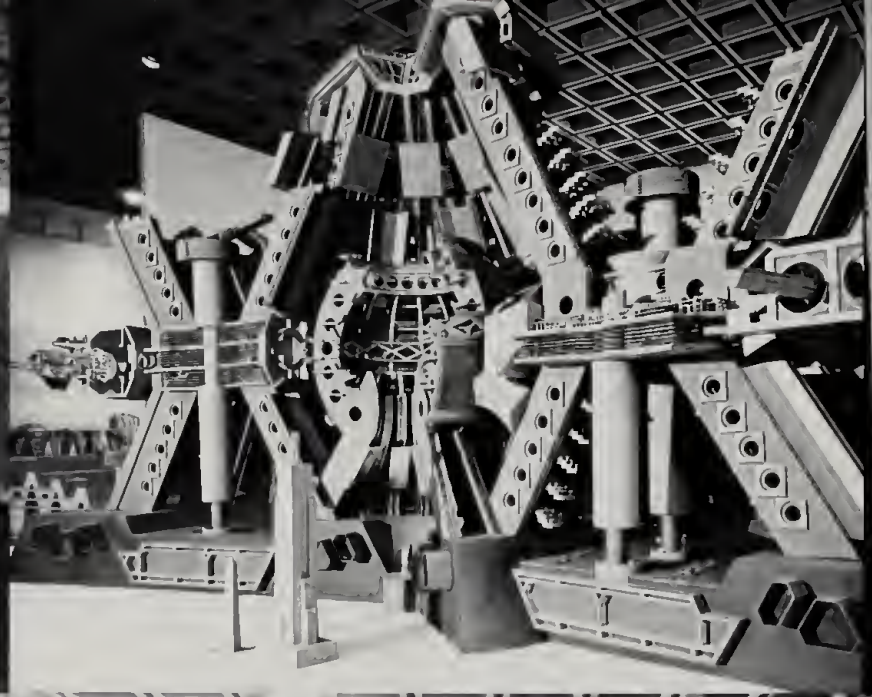
Published annually, *The Whitney Review* surveys the Museum's activities during the preceding year (except its acquisitions, which are listed for the fiscal year from July 1-June 30). Edited by the Museum staff, it is not a formal report, but is intended to record events of general interest.

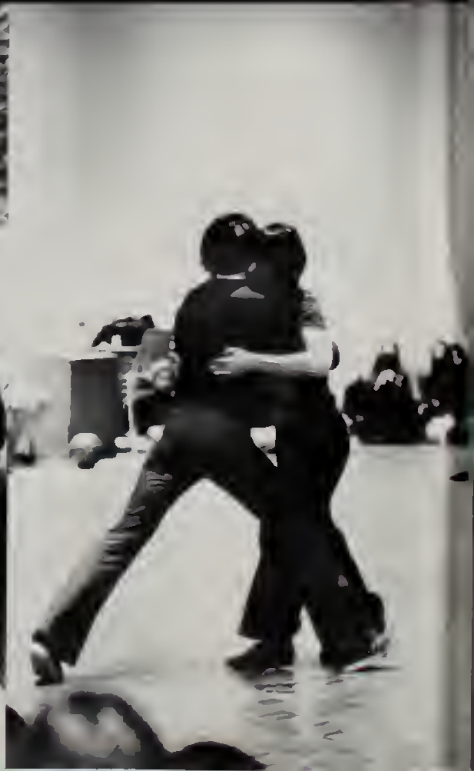
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021
Telephone (212) 249-4100
Hours: Daily 11-6, Sunday 12-6, Tuesday 11-10
Admission: $1.00; children under 12 accompanied by an adult admitted free. Annual unlimited admission pass: $15.00. Annual student pass: $3.00.

Cover
Alexander Calder.
Indian Feathers. 1969
Aluminum sheet and stainless steel rods.
136¾ x 91 x 63.
Gift of the Howard and Jean Lipman Foundation, Inc.

Back Cover
Alfonso Ossorio.
Sea Present. 1969.
Assemblage on plastic panel. 52½ x 74¼.
Gift of the artist.

Gatefold
Top, left to right: *Robert Morris,* installation; *The Architectural Vision of Paolo Soleri,* installation; *22 Realists,* private view.
Bottom, left to right: *A Raw Recital,* Meredith Monk and Daniel Sverdlik, April 27, 28, 1970; *Robert Morris,* installation; *Continuous Project/ Altered Daily,* Yvonne Rainer, March 31, April 2, 1970.





The Whitney Review
1969/70

The Year At The Whitney

by John I. H. Baur

Two features stand out in the year past: the extraordinary number of acquisitions which the Museum made and the large number of loan exhibitions which it originated.

The two largest gallery floors of the Museum were required to exhibit the year's acquisitions (instead of the one floor where they have formerly been shown quite comfortably). There were 136 works, not including prints, many of them gifts from artists. Among the latter were important contributions from Josef Albers, Richard Anuszkiewicz, Allan D'Arcangelo, Alexander Calder, Helen Frankenthaler, Robert Goodnough, Adolph Gottlieb, Charles Hinman, Ralph Humphrey, Paul Jenkins, Howard Kanovitz, Conrad Marca-Relli, Barnett Newman, Louise Nevelson, Isamu Noguchi, Alfonso Ossorio, Robert Rauschenberg, Saul Steinberg, Tom Wesselmann, and Larry Zox.

In addition, the collection was significantly enriched by several munificent gifts from individual collectors. Outstanding among these were seven sculptures by Alexander Calder (as well as works by five younger sculptors) from the Howard and Jean Lipman Foundation—a gift which greatly extends the range of Calder's representation at the Whitney since it includes an early woodcarving, a motorized work, a wire piece and several other aspects of his art which the Museum did not previously own.

Other important gifts were a group of sixteen 19th-century naive American paintings and watercolors from Edgar William and Bernice Chrysler Garbisch and ten canvases by young artists purchased through the Larry Aldrich Foundation Fund. Philip Morris Incorporated continued to devote its annual contribution to purchasing work selected by the Museum, and made possible the acquisition of a painting and a sculpture. Two works each were also acquired through the Albert A. List Fund and the Richard and Dorothy Rodgers Fund.

In addition to these, and to many other gifts of individual works, the Friends' Acquisitions Committee bought for the Museum nine paintings and one major sculpture by Claes Oldenburg, his *Giant Fagends* of 1967. The last fills a serious gap in the Museum's collection. The paintings, except for a canvas by Philip Pearlstein, were by artists not previously represented in the permanent collection. A complete list of the year's acquisitions will be found elsewhere in the Review.

The Museum's exhibition schedule grew almost as remarkably as its acquisitons. While special showings of the Permanent Collection remained about the same (compared with the preceding year) and the number of exhibitions taken from other institutions declined from six to four, in the crucial category of loan exhibitions organized by the Whitney Museum itself, the number jumped from ten to seventeen. The range was equally impressive—from the delicate teacups of Kenneth Price to the 96-foot long timber pipe and cement construction of Robert Morris, the installation of which was the logistical miracle of the season. A complete list of exhibitions is printed hereafter, but a special word of gratitude is due to PPG Industries Foundation of Pittsburgh which made a most generous donation enabling the Museum to bring the impressive show, *The Architectural Vision of Paolo Soleri,* to the Whitney last summer. This is the first time that a corporation has underwritten the cost of one of our major exhibitions; it is a resource which must be explored further if we are to cope with the rising costs of such exhibitions.

The year was not without its stresses. In May a group of artists, including many for whom the Museum has the highest respect, organized the New York Art Strike to protest against this country's involvement in Indo-China and against "racism, sexism and repression" at home. They made a number of demands on the museums of the city, a principal one being that they close for a day on May 22. We complied, explaining our position in a statement which read: "We believe that this is a time when art should be made more available rather than less. While we feel that a more constructive approach might have been found, we also understand and support these artists' effort to focus attention on the grave problems of our society." We also placed a bulletin board in our lobby for the last two weeks of May and again during the summer on which artists were free to post expressions of their convictions and actions, either pro or con. Certain other demands were not feasible to support although we did favor the request of Robert Morris to close his one-man exhibition at the Museum two weeks early and the request of certain other artists that we withdraw their works from exhibition during the last fortnight of May or accompany them by their statements of protest.

A majority of the Museum's own staff requested that Peter Saul's anti-war painting, *Saigon,* be hung prominently in the lobby of the Museum and that an anti-war statement, signed by those who wished to do so, be posted beside it. This was done with the clearly expressed statement that the action did not represent the sentiment of the whole staff but only of the signatories.

The Museum moved decisively into two new fields during the past year: prints and architecture.

In January, Elke Solomon joined the staff as Assist-

ant Curator of Prints and undertook the arduous task of recataloguing (and often remounting) the Museum's print collection, which has been without a curator since 1940. A special Print Acquisitions Committee was formed, drawing on members of the Friends with a special interest in prints—Mrs. Michael H. Irving, Chairman, Mrs. Stanley Lee Helfgott, Mrs. Derald H. Ruttenberg, Paul Jacques Schupf and Eugene M. Schwartz. The Committee not only purchased an important selection of new graphic work for the collection; in addition, its individual members all made gifts of prints, which greatly extended the range of works acquired. A series of print exhibitions was also inaugurated, as Mrs. Solomon's article indicates.

The Paolo Soleri exhibition, already mentioned, was the Museum's first show devoted to architecture. While there is at present no curator or formal department of architecture, the Museum has formed an Architecture Committee to plan shows in this field, such as one projected for September 1970 entitled *Another Chance for Cities,* a survey of housing and urban renewal designs undertaken by the New York State Urban Development Corporation.

Another new area which the Museum has explored —so far without decisive results—is the possibility of establishing one or more branch museums where our rapidly growing collection could be used in a variety of educational exhibitions accompanied by lectures, films, concerts and other cultural events. Our first investigations have centered on Lower Manhattan because of the large number of people who work there and who come from all boroughs of the city and from many of its suburbs. We have been offered rent-free space in three excellent locations but have not yet succeeded in raising the funds for operating a pilot project of this kind for a year. As museums outgrow their buildings, however, and physical expansion becomes increasingly costly and difficult, the branch museum concept seems to be the best solution for making creative use of art which otherwise spends too much time in storage.

I have scarcely touched on certain older programs which the Museum has continued to carry forward, and often to expand. The Ford Foundation's travel grant, which allows our curators to visit all parts of the country, continues to be our most valuable asset in serving artists outside New York. Mrs. Bernard F. Gimbel's renewal of a very generous grant has enabled the Museum to continue to stay open Tuesday evenings. This in turn has made possible an increased number of evening concerts, films, dance recitals, poetry readings, etc., which Mr. Weil discusses elsewhere in the magazine.

Another very important activity will be mentioned only briefly here since David Hupert discusses it at length. This is our expanding programs for disadvantaged children and for college students, both of which we are carrying forward in our Art Resources Center on Cherry Street. As in the past, we have had to find the funds for this immensely valuable undertaking outside the Museum's regular operating budget and it is only because of continued or renewed grants from the Helena Rubinstein Foundation, Inc., the van Ameringen Foundation, the New York State Council on the Arts, the Rockefeller Family Fund, the Samuel H. Kress Foundation, the National Endowment for the Arts, the New York Community Trust, and several other sources—that we have been able to continue this innovative work in art education.

On a more somber note, the Museum—like many other cultural institutions—has been caught between rising costs of operation and diminishing returns from endowment. Each year our deficit has grown until it now threatens to affect adversely our essential programs and hence our ability to serve the public. We have instituted rigorous economies in operation and we have had generous gifts from Trustees and Friends, both of which have helped greatly. Another factor which has made it possible for us to plan the year ahead without seriously curtailing our program is a grant of $70,000 from the New York State Council on the Arts, of which $7,000 is designated for educational purposes, the rest to defray a part of the Museum's exhibition costs. This enlightened help from the State has been a ray of light in a picture that is still clouded by uncertainty. For the small privately endowed museums like the Whitney, which (unlike our larger museums) receive no city or state aid in the maintenance and operation of their buildings, the problem of simple survival grows more difficult every year.

The Print Department

by Elke Solomon

During the past decade, there has been a renewed interest in prints as an autonomous art form, rather than as a minor art subservient to painting and sculpture. In the summer of 1969 a Print Acquisitions Committee was formed for the purpose of reactivating the Department of Prints at the Whitney Museum. January, 1970 marked the department's formal debut. During this past year, the Print Acquisitions Committee convened four times, with Flora Miller Irving as chairman, and spent approximately $10,000 in acquiring new prints. The Department has

also benefited from generous donations of prints by members of the Committee and several artists. A number of these acquisitions are reproduced here.

This year's acquisitions are predominantly contemporary. They are not restricted to a particular school or style, but are exemplary of the wide range of work in the print field today. Several prints by Warhol, Dine, Oldenburg, Lichtenstein, and D'Arcangelo illustrate their immersion in the subject matter of modern technological society. The preoccupation of the Pop artists with "bridging the gap between art and life" is seen for example in *Marilyn,* a silkscreen by Andy Warhol, and *Notes,* a portfolio of twelve lithographs by Claes Oldenburg. *Notes* is a printing tour de force. Complex techniques were developed to reproduce the artist's spontaneous drawing style. The silkscreens *Mocca Standard* and *Double Standard* by the California artist Ed Ruscha exploit the vulgarity of man-made environment. Fantasy, coupled with metaphor and ambiguity are other concerns of California artists. These interests are developed in *Frogs and Flies,* a lithograph by Billy Al Bengston. *Earth Projects,* a portfolio of ten lithographs, by Robert Morris deals with unrealized earth projects of the artist. "They are organized around phenomena that can best be experienced outside." Morris' own experience and concern for making something other than an object entered into this graphic conception. In this case, the print is used as a document. Jules Olitski's untitled color-field lithograph poses immediately questions of color and space. The two silkscreens on plastics, *Spectral Nine* by Richard Anuskiewicz and *Scarlet Tesseract* by Ben Cunnungham, show how modern industrial materials are being used in printmaking today. This partial sampling of new print acquisitions indicates the various possibilities and potentialities that are available in the print world today.

In the short period since the Department was initiated there have been three print exhibitions. The first was installed for the Friend's Gala on May 2, and was on view for the general public for a period of one week. It was entitled New Print Acquisitions and included all works acquired by the department during the past year. The two shows that followed, from June 26 to August 3, and from August 5 to September 7, were installations of prints by artists who are relatively unknown in the New York area. Both shows were entitled Prints by Seven. Included were works by artists from Illinois, Arkansas, Michigan, California, New Mexico, Texas, and New York. They thus expanded the Museum's program of searching for new talent across the country. It is planned that these two small shows will be the beginning of a series of small gallery exhibits for young printmakers. Prints will be seen in separate shows devoted only to this art form, and will also be seen more frequently as part of permanent collection installations. In addition to the acquisition and exhibition of prints, it is planned that the Department will expand the collection of drawings in the permanent collection.

The development of a new department does not only include the purchase of new prints and arranging for their public showing. A major task in any print department is the care and preservation of works of art on paper. This includes examining the physical condition of the prints and maintaining proper conditions in the printroom. Another major project for years to come will be compiling a catalogue of the collection. In time, the prints will be available for study to students and scholars.

Prints by Reginald Marsh

One hundred and nine copper etching and engraving plates, by the American artist Reginald Marsh, have been generously donated to the Whitney Museum for its permanent collection by William Benton, chairman and publisher of Encyclopaedia Britanica, Inc., and United States representative to the United Nations Educational, Scientific, and Cultural Organization. They were donated by Mr. Benton "for the purpose of making prints in addition to those already printed by the artist".

A relatively small number of prints were printed by Marsh from the plates during his lifetime, although in some cases the exact number is unknown. Thirty etching and engraving plates have been selected and printed for a special posthumous edition, now offered for sale by the Museum. They were chosen to represent a cross section of a lifetime of work, based on quality, medium and subject matter. The prints have been assembled in portfolios. The thirty prints were handprinted from the original plates in a limited edition of one hundred and fourteen by Andersen and Lamb Photogravure Corp. of Brooklyn, New York, under the direction of Bertrand Andersen. Each print is stamped with a Whitney Museum imprint "WM" on White Linweave text cover, measuring 13$\frac{1}{16}$ x 17$\frac{7}{8}$. Una Johnson, past Curator of Prints at the Brooklyn Museum served as consultant for the project. One hundred portfolios are for sale and fourteen are proofs not for sale. The portfolios are now being offered at $2,400 each. The proceeds will be used to support the Museum's print department and to purchase prints by living American artists for the permanent collection.

The prints reflect Marsh's graphic strength. He drew incessantly, as his numerous sketchbooks bear evidence. The prints are an extension and solidification of the sketchbook drawings. The subjects are drawn from

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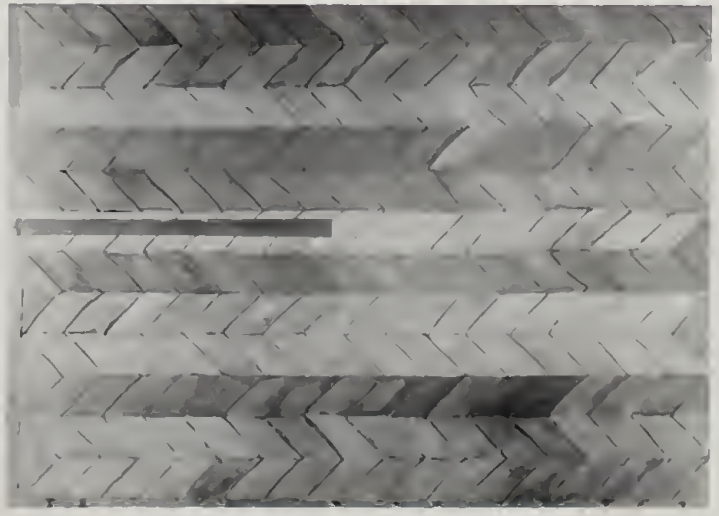

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teeming, crowded New York City. We see Coney Island, the Bowery, the burlesque, the opera, boxing matches, and the throngs of people of the streets. Marsh loved the city and the prints in this portfolio reflect his love with clarity.

Elke Solomon

Education Department Report

by David Hupert

People go to museums for many reasons. Occasionally it is to see art. Try watching visitors for a while. It is not only fun, it can be a revelation of sorts. Groups will gather around a lecturer listening with varying degrees of attention as he discusses a painting hidden by the crowd. Teachers parade their classes through the galleries pausing before artworks only long enough to identify them with some category such as Op, Pop or Ash Can school. There are those who read each label diligently and then glance momentarily at the art that was made to illustrate the title. If you care to listen to people while watching them you will overhear a few hushed comments on the art and an awful lot about lunch, tired feet, and rebellious kids.

What are all these people doing in the museum? A charitable view of the situation leads to the suspicion that although many people want to look at art (they did come to the museum and in most cases paid to enter) they do not know how to relate to it. Apparently people are intimidated by a lack of confidence in their own perceptions. Part of this has to do with the tradition of insistent assurances by art educators that certain works must be appreciated if one is to scale the peaks of high culture. When it comes to food people are expected to indulge their own tastes. Not so with art. In this realm reigns the principle of the equality of appreciation. It operates by labeling selected artworks as masterpieces or high points of civilization and repeatedly stressing their harmony of proportion and spiritual power. If this is not accepted on faith then a voluminous flood of facts is presented to prove the point. Those left unmoved by the artwork itself and not converted by the holy facts are uncultured outcasts, aesthetic cripples. With that as the alternative it is natural for laymen to grasp at any scrap of information in hope that it will lead to salvation. So rather than looking at art most people either give up in despair or search for the keys that will let them enter the world of art. Looking at the forms made by another person, an artist, perceiving them as they exist, and allowing a personal response to develop, these are things rarely taught at school.

That is where the Education Department comes in. The most important educational function of a museum is the exhibition of good art. But even the greatest work has little meaning for a viewer if it is not really seen. Explanation, historical analysis, and commentary, while intended as supplements, are all too often substitutes for the sensate experience of a work of art. The counterpart of this in teaching studio art is reliance on the security of abstract skills rather than on the search for authentic forms.

The Whitney's Education Department has set as its task the elimination of the unwillingness or inability of people to perceive reality and be conscious of their own reactions. This takes many forms depending upon the student and the nature of his commitment to art.

The college Independent Study Program is for highly qualified upper-classmen and graduates preparing to be professional artists or art historians. Combining intensive studio work or research with frequent informal meetings with leading artists and scholars, it allows the student to evaluate his work as it relates to an evolving culture. Teenage high school and junior high school students are admitted to the Youth Program which stresses self-reliance and discipline in a studio workshop. Youth Program students learn the skills necesary to realize their individual projects but no art instruction is offered. What a student makes is something that must come from himself.

Two projects for graduate students, the Painting Analysis Project and Seminars With Artists are starting to spread the heresy in universities in this area. The first

Opposite

1 **Llyn Foulkes.**
Portrait of Leo Gorcey. 1969.
Oil and synthetic polymer on canvas.
107¾ x 64¾.
Gift of the artist and the Friends of the Whitney Museum of American Art.

2 **Jim Nutt.**
She's Hit. 1967.
Synthetic polymer on plexiglas and enamel on wood. 36½ x 24½.
Larry Aldrich Foundation Fund.

3 **Morris Kantor.**
Two Figure Arrangement. 1923.
Oil on canvas. 46 x 54.
Gift of Mr. and Mrs. Arthur G. Altschul.

4 **David Hare.**
Cronos Grown. 1968.
Oil and collage on canvas. 90⅛ x 66⅝.
Anonymous gift.

5 **Philip Pearlstein.**
Seated Nude on Green Drape. 1969.
Oil on canvas. 60 x 48.
Gift of the Friends of the Whitney Museum of American Art.

6 **Katherine Porter.**
Untitled. 1969.
Synthetic polymer on canvas. 73¾ x 104¼.
Larry Aldrich Foundation Fund.

substitutes real paintings from the Whitney's collection for the slides usually shown in courses in the history of American art. The second lets graduate students meet with artists instead of studying about them as though they were historical objects. For lay groups the Whitney has its own lecturers who work to focus attention on the art rather than distract the audience with interminable anecdotes.

The Independent Study Program is supported by a generous grant from the Helena Rubinstein Foundation, and contributions by the National Endowment for the Arts and the New York State Council on the Arts. Funds for the Youth Program are provided principally by the van Ameringen Foundation with the assistance of the New York Foundation, the Rockefeller Brothers Fund, and others. Seminars With Artists is made possible by a grant from the Enid Haupt Fund.

This is a partial account of the things the Education Department is able to do. In the planning stage are a number of projects which are being held in abeyance until a way can be found to support them. Some are ambitious such as they new type of museum we hope to open in lower Manhattan. Others are more mundane, a film to prepare school classes for visits to the museum.

The crises which seem to define contemporary civilization are not ordained by fate. We let them happen. Given the resources of this society and its record of technical accomplishments it is clear that the potential for improving the quality of life is enormous. Yet instead of a rational ordering of priorities to achieve humane goals we witness the confusion of a society that destroys a country in order to save it, that propagates the myth of its wilderness by coating it with asphalt, that reaches for the moon without touching its slums, a society which continually deludes itself into accepting the glory of its intentions for the reality of its existence. A nation which fails to perceive and assess the effect of its actions, whether planned or not, is doomed to create grandoise but ineffectual gestures.

The museum is a microcosm of life. If people can learn to trust their perceptions when looking at art then perhaps there is hope for the world.

Evening Programs

by Stephen E. Weil

Over the past three seasons, the Whitney's evening programs have come to play a unique role in New York City's cultural life. Not only are they attracting an ever-larger public—virtually all of this season's events drew capacity audiences and some had to be repeated three times—but a growing number of artists are offering their services for future performances at the Museum.

The special character of our evenings is, I think, due to three things: their informality, variety and low admission price. The custom of floor seating, part of these programs since the start, is the key to their informality. We had always anticipated that floor seating would create a greater rapport between artist and audience than does the traditional arms-length arrangement of the concert hall or theater. What has been unexpected is the effect of floor seating on the audience itself. Able to cluster in groups of their own making (rather than be ranged in the rigid rows of an auditorium), the members of our audience seems to relate both to each other and to the works performed in a way which rarely occurs in a more conventional setting.

The variety of this season's events extended to both their content and format. Poetry was included for the first time. We experimented with drama; Edward Albee's short play *The Sand Box,* directed by the author, was included as part of the William Flanagan memorial concert. And, as in the past, there were evenings of film, dance and music. Formats ranged from the mock solmenity of Meredith Monk's *A Raw Recital* to informal evenings with the filmmaker S. VanDerBeek and the composer Luciano Berio. Several evenings were presented in the round—*Jazz-Art-Museum* and Yvonne Rainer's *Continuous Project/ Altered Daily;* for others, a thrust stage was projected into the floor-seated audience.

From the first, it has been our policy to charge no admission to these programs other than the Museum's usual entry fee of $1.00. This policy serves a double purpose. It makes our evenings available to a younger audience than might be able to attend if there were a higher admission charge. Equally important, it reduces the pressure toward "being entertained" or "getting their money's worth" on the part of those who do come. The spirit of our evening programs is deliberately casual —they are an opportunity for artist and audience to share in the exploration of new work together. It is this spirit which has ultimately given this varied series its special quality.

Production Supervisor of our evening programs was Berta Walker. Special thanks are due to her as well as to our Building Manager, John Murray, our Chief Engineer, John Castro and our Security Supervisor, Robert Clark. All of them devoted long, extra hours to the preparation these events required. As in the past, a generous grant from Mrs. Bernard F. Gimbel helped

meet the expenses of keeping the Museum open on Tuesday evenings.

The programs for this past season were as follows:

Jazz-Art-Museum
September 30, 1969
Jeanne Faulkner was soloist in an interpretation of Afro-American art and music with jazz comments by Horacee Arnold's "Here and Now Company" and a slide presentation by Edward K. Taylor. Presented in co-operation with the Harlem Cultural Council, Inc.

A Poetry Evening
October 21, 1969
John Ashbery, Michael Benedikt and Ron Padgett read from their poetry. Introductions were by Anne Waldman.

Recent Film Experiments by S. VanDerBeek
February 3, 1970
Computer-generated and other experimental films were shown in a variety of single, double and triple screen configurations. Mr. VanDerBeek was present to introduce each film and comment on its making.

Works for Three and Four Pianos
March 24, 1970
A concert of music by Earl Brown, John Cage, Morton Feldman and Christian Wolff. Presented by Composers' Showcase.

Yvonne Rainer's *Continuous Project/Altered Daily*
March 31, April 1, April 2, 1970
Miss Rainer, Becky Arnold, Douglas Dunn, David Gordon, Barbara Lloyd, Steve Paxton and others performed in three further developments of a continuously evolving work utilizing dance, film and other elements.

A Moondog-Charles Mingus Concert
April 7, 1970
The blind street musician Moondog recited his poetry to the accompaniment of his own music performed by The Aeolian Chamber Players. In the second half of the program, Charles Mingus led his quintet in a series of extended jazz works. Presented by Composers' Showcase.

A Concert in Memory of William Flanagan (1926-1969)
April 14, 1970
Tributes to the late composer by Aaron Copland, Edward Albee and Virgil Thomson preceded performances of his settings of poems by Howard Moss, Herman Melville and A. E. Housman. Mr. Albee's play *The Sandbox,* with music by William Flanagan, was directed by the author. Presented by Composers' Showcase.

A Raw Recital
April 27, April 28 (two performances), 1970
A musical-theatrical event by Meredith Monk and Don Preston was performed by Miss Monk and Daniel Sverdlik.

An Evening With Luciano Berio
May 5, 1970
Cathy Berberian, Soprano, and Stuart Dempster, Trombonist, were soloists in an evening of Mr. Berio's music. The composer conducted and discussed his music. Presented by Composers' Showcase.

Activities of the Friends of the Whitney Museum of American Art

by Sally J. Kuhn

During the past year the Museum formed a new Acquisitions Committee for Prints under the chairmanship of Mrs. Michael H. Irving. The committee met throughout the year and spent $10,000 in acquiring nineteen prints and three portfolios.

The Museum's Committee on Historic Art met in December at the home of Arthur G. Altschul, the committee's chairman.

The Acquisitions Committee, under the chairmanship of B. H. Friedman, met in November and December. It spent $54,480 in purchasing nine works of art.

On April 7, the Board of Trustees passed a resolution reorganizing the Council of the Friends of the Whitney Museum. The Council will arrange the Friends' special activities for the coming season, and the members are listed at the back of this magazine.

The Friends' Activities Committee, under the able chairmanship of Mrs. Hamilton P. Smith, planned six events, launched a new Student Liaison Committee and hosted seven exhibition Previews. Of the six events for the Friends two were art tours—one of Manhattan collections, and one which took a group as far from New York as Hong Kong.

In April eighteen people visited Japan, Taiwan and Hong Kong as part of the Whitney Museum's first overseas art tour. Rand Castile, Educational Director of the Japan Society, Inc., New York, accompanied the group as lecturer-guide. The tour was conceived and planned by Mr. Castile and Mrs. Charles I. Rostov in conjunction with Williams World Travel Ltd. The group was treated to a great variety of unique experiences which were certainly not the usual tourist fare. A complete Geisha dinner was held in their honor by the Grand

Master of the Urasenke School of Tea—a rare and exceptional privilege. Since the focus of the Tour was on both the ancient and contemporary art and culture of these countries, the group visited artists' studios and saw modern as well as traditional art and architecture. The Museum was able to realize a profit of $6,000 from the trip.

On October 29 a most successful tour of private collections in Manhattan was organized by Mrs. Louis A. Powell and her committee. Three-hundred-and-fifty Friends and their guests visited the homes of Mr. and Mrs. Selig S. Burrows, Mr. and Mrs. Nathan Cummings, Mr. and Mrs. Richard L. Feigen, and Mr. and Mrs. Robert A. M. Stern. Sixty members of the Friends acted as hosts and hostesses during the tour, and were given a special party by Mrs. Charles C. Bassine, chairman of the Host and Hostess Committee.

Mrs. William A. Marsteller was chairman of the Dinner Committee, which planned two events. The first was a series of dinner parties held in Friends' homes prior to the Preview of the 22 Realists Exhibition, February 9. A large number of dinners were given, Friends inviting other Friends, and at ten of the parties the artists and lenders were guests. These dinners greatly enhanced the evening and made it a particularly festive Preview.

Mrs. Marsteller's Dinner Committee also organized a dinner in honor of Jim Dine which took place on March 11, at the time of his one-man exhibition in the Museum. One hundred-and-forty Friends and their guests had cocktails and dinner at the Museum after an uncrowded, leisurely look at the exhibition and a visit with the artist.

The Gala Committee, chaired by Mrs. Sidney L. Solomon, organized a lovely and economical Gala which took place on May 4. The party was held on the second floor where the Museum's Print Acquisitions were on view and this exhibition constituted the theme of the Gala. About five hundred-and-seventy members of the Friends and their guests danced to the Mark Towers Orchestra—the music ranged in style from fox trots to rock—something for everyone. A great many of the necessities were contributed and the Museum owes special thanks to Comark Division of United Merchants, 21 Brands, Almaden Vineyards, Hudson Pulp and Paper Corporation, and the Lion Match Corporation of America for their generous donations.

The Host and Hostess Committee, chaired by Mrs. Charles C. Bassine, provided able assistance at all the Friends' activities.

The Student Liaison Committee worked to promote the Museum's $3.00 admission pass which is available to students and faculty. Promotional material was circulated to a great number of schools and colleges in the New York area, and the response was gratifying.

The final event of the 1969-70 season was a fascinating lecture, "The Reality of Appearance or Sleuthing Among the Still Lifes" by Alfred Frankenstein, art critic of the San Francisco Chronicle. Mr. Frankenstein was the organizer of the exhibition of 19th-century Trompe l'Oeil painting which was on view at the Museum at the time of the lecture, June 9.

In addition to the events organized by the Friends' Committees, all members were given complimentary tickets on request to the Museum's Tuesday-evening program of concerts, poetry readings, dance and films.

The Museum wishes to express its gratitude to all its Friends whose imagination, dedication and generosity made last year's program of activities possible.

Exhibitions

American Naive Painting of the 18th and 19th Centuries
September 16-November 2, 1969

A major survey of work by America's "limners," untaught image-makers whose craft became art, from the collection of Edgar William and Bernice Chrysler Garbisch. Organized by the American Federation of Arts and shown extensively in Europe and the United States. Installed by John I. H. Baur, Director.

Cups by Kenneth Price
September 19-October 26, 1969

The traditional drinking vessel, embellished by bestiary figures such as snails, frogs and newts. The artist lives in Los Angeles and works primarily with ceramics.

Human Concern/Personal Torment
October 14-November 30, 1969

A multi-media survey of the grotesque in American art. Images and objects expressing ridicule, futility, terror and repulsion as a reaction to personal and social aberrations. Directed by Robert Doty, Curator. Also shown at the University Art Museum, University of California, Berkeley.

Stephen Kaltenbach: Room Alterations
October 30-December 15, 1969

A room containing a non-penetrable cube was constructed within the gallery to demonstrate the manipulation and alteration of perception. A selection

of the artist's proposals for similar projects was also shown. Directed by Marcia Tucker, Associate Curator.

Martin Johnson Heade
November 10-December 21, 1969
The first one-man exhibition by a nineteenth-century landscape painter who has been described as a "luminist." Organized by the Art Department, University of Maryland and selected by Theodore H. Stebbins, Jr., it was also shown at the Museum of Fine Arts, Boston, and the University of Maryland Art Gallery.

1969 Annual Exhibition of Contemporary American Painting
December 16, 1969-February 1, 1970
A survey of the past two years in American painting, with special attention to new directions, diversity of styles, and geographical coverage. Organized by the curatorial staff.

Alvin Loving: Paintings
December 19, 1969-January 25, 1970
Works by a young artist who uses the shaped canvas to create images of complex geometric structures. Directed by Marcia Tucker, Associate Curator.

Stephan von Huene
February 3-March 1, 1970
The artist, from Los Angeles, showed two machines, "Rosebud Annunciator" and "Tap Dancer," which were in effect both animated fantasies and musical instruments.

22 Realists
February 10-March 29, 1970
Many of the artists in the exhibition were "reinstating in their works a traditional pictorial illusionism," while others used the photograph as a source for their images. Directed by James Monte, Associate Curator.

Jim Dine
February 27-April 19, 1970
The exhibition reviewed the major works of the artist, who created an autobiography in painting, sculpture, drawing, printmaking, and became one of the leading artists of the 1960's. Directed by John Gordon and Robert Doty, Curators.

Melvin Edwards: Works
March 3-March 29, 1970
Using barbed wire and chain, together with the space and architecture of the lobby gallery, the artist created new works within the Museum. Directed by Robert Doty, Curator.

Five Paintings from Thomas Nast's Grand Caricaturama
March 24-May 10, 1970
Five huge paintings from a series of thirty-three which Nast painted as a satirical history of the United States and exhibited as part of a traveling historical pageant. An exhibition from the Swann Collection of Caricature and Cartoon, circulated by the Smithsonian Institution, Traveling Exhibition Service. Directed by Lloyd Goodrich, Advisory Director.

Morris Louis: Paintings
March 31-May 10, 1970
Four works from the "Omega" series, which offered new testimony to the success of an artist who achieved dazzlingly fresh color effects in large format. Directed by James Monte, Associate Curator.

Robert Morris
April 9-May 17, 1970
Working with raw materials such as steel sheets, mammoth timbers and concrete blocks, the artist both created original pieces in the gallery and continued his experimentation with the qualities of time, process, contradiction or definition in sculptural terms. Directed by Marcia Tucker, Associate Curator.

Five Years Acquisitions by the Friends
May 5-May 24, 1970
A selection of the works added to the permanent collection through the Friends' Fund and membership dues. Installed by John I. H. Baur, Director.

New Print Acquisitions
May 5-May 11, 1970
Works added to the permanent collection by the re-activated print department. Directed by Elke Solomon, Assistant Curator of Prints.

Fred Eversley: Recent Sculpture
May 19-June 7, 1970
The artist's material is polyester resin cast into three-color, three-layer cylindrical sections and his intent "is to make plastic pieces in which the internal space and colors constantly change in relationship to ambient light, viewing angle, environment and the spectator's frame of mind." Directed by Marcia Tucker, Associate Curator.

The Reality of Appearance: The Trompe L'Oeil Tradition in American Painting
May 19-July 5, 1970
A comprehensive survey of nineteenth-century still-life painting which contained meticulous attention to verisimilitude. Organized by Alfred Frankenstein for the University Art Museum, Berkeley, California, and also

shown at four other museums. Installed by Robert Doty, Curator.

Work from the Whitney Museum's Art Resources Center
June 9-July 19, 1970

The second annual survey of work by students in the college and youth programs. Directed by David Hupert, Head, Education Department.

Recent Acquisitions
June 9-July 19, 1970

A review of the largest number of works acquired by the Museum in any one year since its founding in 1931, including many gifts from artists and a gift of seven sculptures by Alexander Calder from the Howard and Jean Lipman Foundation, Inc. Installed by John I. H. Baur, Director.

Prints by Seven
June 29-August 2, 1970

A variety of graphic styles and techniques by printmakers whose work is new to the New York area. Directed by Elke Solomon, Assistant Curator of Prints.

Panorama of Mormon Life
July 14-September 6, 1970

Twenty-two paintings by Carl Christian Anton Christensen, depicting the history of the Mormon Church in the nineteenth century. Lent by Brigham Young University, installed by John I. H. Baur, Director.

The Architectural Vision of Paolo Soleri
July 17-September 20, 1970

Plans, models and drawings of ideas and concepts by an architect who plans systems for living based on the relation of architecture and ecology. The exhibition was sponsored by PPG Industries Foundation and was organized by the Corcoran Gallery of Art, Washington, D.C.

Landmarks of American Art: 1900-1960
July 24-September 13, 1970

Selections from the permanent collection. Installed by Robert Doty, Curator.

Prints by Seven
August 4-September 6, 1970

Second in a series of new graphic work. Directed by Elke Solomon, Assistant Curator of Prints.

Gifts of the Friends of the Whitney Museum of American Art

All dimensions are in inches, height preceding width. The dimensions of watercolors and drawings are sight, and the support for watercolors and drawings is paper, unless otherwise noted. Dates following titles are inscribed on the works themselves unless enclosed in parentheses.

Allan, William. b.1936.
Self Improvement. 1969.
Synthetic polymer on canvas.
79¾ x 113¾. 70.4

Berthot, Jake. b.1939.
Pennsylvania Road Trip. (1969.)
Synthetic polymer on canvas.
72½ x 168½. 69.136.

Bowling, Frank. b.1936.
Dan Johnson's Surprise. (1969.)
Synthetic polymer on canvas.
116 x 104. 70.14.

Foulkes, Llyn. b.1934.
Portrait of Leo Gorcey. 1969.
Oil and synthetic polymer on canvas.
107¾ x 64¾.
Gift of the Artist and the Friends of the Whitney Museum of American Art. 69.141.

Martin, Fred. b.1927.
Earth Under Heaven. (1968.)
Synthetic polymer on canvas.
66¼ x 91¾. 69.139.

Oldenburg, Claes. b.1929.
Giant Fagends. (1967.)
Canvas, urethane foam and wood.
96 x 96 x 40. 70.44.

Pearlstein, Philip. b.1924.
Seated Nude on Green Drape. 1969.
Oil on canvas.
60 x 48. 70.2.

Saul, Peter. b.1934.
Saigon. 1967.
Oil on canvas.
92¾ x 142. 69.103.

Stanley, Robert. b.1932.
Shinnecock II. 1969.
Synthetic polymer on canvas.
120 x 96. 69.137.

Zakanych, Robert. b.1935.
Towards Humming. 1969.
Synthetic polymer on canvas.
81 x 144¾. 69.138.

Gifts of the Howard and Jean Lipman Foundation, Inc.

Calder, Alexander. b.1898.
Double Cat. (1930.)
Tropical wood.
7 x 51 x 4¼. 69.256.

Half-circle, Quarter-circle and Sphere. (1932.)
Wire, metal with motor.
78¼ x 24 x 13¾. 69.258.

Indian Feathers. 1969.
Aluminum sheet and stainless steel rods.
136¾ x 91 x 63. 69.260.

Old Bull. (1930.)
Sheet brass.
9 x 18 x 2¼. 69.257.

The Pistil. (1931.)
Wire and brass on wood base.
40 x 12¾ x 12¾.
Gift of the Howard and Jean Lipman Foundation, Inc. (and purchase).
70.12

Snake on a Post. (1944; cast 1969.)
Bronze.
24 x 32 x 12. 70.3.

Split Tower. (1954.)
Metal and wood.
39 x 26 x 38. 69.259.

Lassaw, Ibram. b.1913.
Enactment. (1961.)
Bronze.
25 x 19 x 7¾. 69.92.

Samaras, Lucas. b.1936.
Book. 1968.
Serigraph and assemblage.
10 x 10 x 2½. 69.96.

Sonnier, Keith. b.1941.
Ba-O-Ba, Number 3. (1969.)
Glass and neon.
91¼ x 122¾ x 24. 69.126.

Von Schlegell, David. b.1920.
Big Julie. (1964.)
Wood, aluminum and steel.
95¾ x 75 x 8. 69.91.

Acquisitions by the Museum 1969-70

Adler, Lee. b.1926.
Gears. (1969.)
Silkscreen.
13⅜ x 16 7/16 (composition); 19 5/16 x 24¼ (sheet).
Gift of the artist. 70.39.

Albers, Josef. b.1888.
Coming Up. 1966.
Oil on composition board.
24 x 24.
Gift of the artist. 69.177.

Stele and Lawn. 1967.
Oil on composition board.
24 x 24.
Gift of the artist. 69.178.

Altman, Harold. b.1924.
Approaching Figure II. (1965.)
Etching.
15 5/16 x 15¼ (plate); 26⅜ x 26⅜ (sheet).
Gift of the artist. 69.179.

Approaching Figure III. (1968.)
Etching.
11¾ x 15½ (plate); 19⅝ x 25½ (sheet).
Gift of the artist. 69.180.

Approaching Figure IV. (1968.)
Etching.
6⅝ x 5¼ (plate); 12¾ x 9⅛ (sheet).
Gift of the artist. 69.181.

City Fragments. (1960.)
Etching.
17½ x 23⅝ (plate); 22 x 29⅞ (sheet).
Gift of the artist. 69.182.

Conversation. (1962.)
Etching.
4¾ x 19½ (plate); 9¾ x 25⅝ (sheet).
Gift of the artist. 69.183.

Conversation IV. (1963.)
Etching.
3⅞ x 19½ (plate); 7⅞ x 26 (sheet).
Gift of the artist. 69.189.

Doorway II. (1965.)
Etching.
23¼ x 14½ (plate); 29⅞ x 22 (sheet).
Gift of the artist. 69.184.

Doorway with Figures. (1965.)
Etching.
14¼ x 16¾ (plate); 19⅝ x 25⅝ (sheet).
Gift of the artist. 69.185.

Eleven Figures. (1964-65.)
Etching.
7¾ x 21¾ (plate); 9¾ x 28¼ (sheet).
Gift of the artist. 69.186.

Evening II. (1965.)
Etching.
8¾ x 11¾ (plate); 13 x 19 11/16 (sheet).
Gift of the artist. 69.187.

Evening III. (1968.)
Etching.
7½ x 9¾ (plate); 15⅜ x 17⅜ (sheet).
Gift of the Artist. 69.188.

Figure and Foliage. (1961.)
Lithograph.
22¼ x 29⅞ (composition and sheet).
Gift of the artist. 69.210.

Figure and Foliage V. (1960.)
Etching.
7¾ x 13½ (plate); 19½ x 24⅝ (sheet).
Gift of the artist. 69.190.

Figure and Foliage VII. (1969.)
Etching.
6⅝ x 9¾ (plate); 15⅜ x 17⅜ (sheet).
Gift of the artist. 69.191.

Figure and Foliage IX. (1968.)
Etching.
6¾ x 7⅞ (plate); 11 x 14⅞ (sheet).
Gift of the artist. 69.192.

Figure in a Doorway. (1965.)
Etching.
15½ x 14¾ (plate). 26 9/16 x 26⅝ (sheet).
Gift of the artist. 69.193.

Five Figures. (1960.)
Etching.
8¾ x 21½ (plate); 14 x 29½ (sheet).
Gift of the artist. 69.194.

Frieze. (1958.)
Etching.
12¼ x 14⅛ (plate); 19¾ x 25⅝ (sheet).
Gift of the artist. 69.195.

Le Grand Jardin II. (1965.)
Etching.
14½ x 23⅜ (plate); 22¼ x 29¾ (sheet).
Gift of the artist. 69.197.

L.P. II. (1968.)
Etching.
13⅝ x 11¾ (plate); 22¼ x 14⅞ (sheet).
Gift of the artist. 69.196.

Luxembourg. (1968.)
Lithograph.
15⅝ x 21¾ (composition); 19¾ x 25⅞ (sheet).
Gift of the artist. 69.211.

Luxembourg III. (1968.)
Lithograph.
19¾ x 26 (composition and sheet).
Gift of the artist. 69.212.

Market III. (1968.)
Lithograph.
25 x 35½ (composition and sheet).
Gift of the artist. 69.213.

Park Conversation. (1960.)
Etching.
10 x 21⅝ (plate); 14¾ x 28⅞ (sheet).
Gift of the artist. 69.198.

Park Reader. (1968.)
Etching.
6⅛ x 6⅞ (plate); 11 x 14⅞ (sheet).
Gift of the artist. 69.199.

Park with Four Figures. (1968.)
Etching.
7⅞ x 6¾ (plate); 14⅞ x 11⅛ (sheet).
Gift of the artist. 69.200.

Park with Six Figures. (1968.)
Etching.
17½ x 19¾ (plate); 22¼ x 29⅝ (sheet).
Gift of the artist. 69.201.

Passante. (1965.)
Etching.
13½ x 13½ (plate); 19¾ x 26 (sheet).
Gift of the artist. 69.202.

Path. (1968.)
Etching.
7 x 8½ (plate); 15 13/16 x 17 9/16 (sheet).
Gift of the artist. 69.203.

Reader. (1968.)
Etching.
19¾ x 19½ (plate); 29¾ x 22¼ (sheet).
Gift of the artist. 69.204.

Rejoice. (1966.)
Etching.
15½ x 15¾ (plate); 25⅝ x 19⅝ (sheet).
Gift of the artist. 69.205.

The Park. (1965.)
Etching.
14¼ x 16⅞ (plate); 19⅝ x 25⅝ (sheet).
Gift of the artist. 69.206.

Three Trees. (1965.)
Etching.
7½ x 17¼ (plate); 14⅞ x 22 3/16 (sheet).
Gift of the artist. 69.207.

Two Seated Figures. (1965.)
Etching.
14¼ x 17 (plate); 19¾ x 25¾ (sheet).
Gift of the artist. 69.208.

Woman. (1965.)
Etching.
7½ x 9¾ (plate); 17⅝ x 15¾ (sheet).
Gift of the artist. 69.209.

Anthony, William. b.1934.
Takka Takka. 1966.
Gouache and casein on paper.
5⅞ x 7⅞.
Gift of Mr. and Mrs. Edward V. Randel. 70.57.

Anuszkiewicz, Richard. b.1930.
Orange Delight. 1969.
Synthetic polymer on canvas.
120 x 216 (overall). 25 panels, each 24 x 24.
Gift of the artist. 69.176.

Spectral Nine. 1969.
Portfolio of nine prints, silkscreen on plastic.
19¾ x 19¾ (composition and sheet) each.
Gift of Mr. and Mrs. Henry Feiwel. 69.89.

Archipenko, Alexander. 1887-1964.
King Solomon. 1963.
Bronze.
53¼ x 24¾ x 18½.
Gift of Donald H. Karshan. 69.111.

Bannard, Darby. b.1931
Float and Pause Number 1. 1969.
Oil on canvas.
66 x 99.
Anonymous gift. 69.174.

Bechtle, Robert. b.1932.
'61 Pontiac. 1968-69.
Oil on canvas.
60 x 84.
Richard and Dorothy Rodgers Fund. 70.16.

Bengston, Billy Al. b.1934.
Le Roi Dracula. 1968.
Lithograph.
21½ x 21½ (composition).
Purchase. 70.31.

Benn, Ben. b.1884.
Cowboy and Horse. 1917.
Oil on canvas.
27¼ x 22¼.
Gift of the artist. 70.51.

Bhavsar, Natvar. b.1934.
Untitled. 1968.

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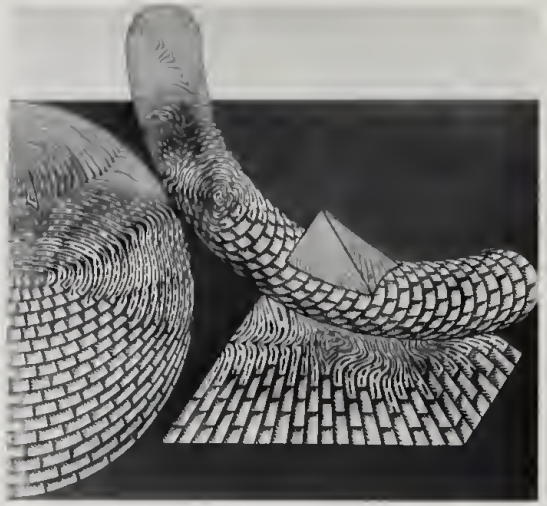

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Pastel on paper.
38¼ x 40.
Gift of Mr. and Mrs. John Adams.
69.128.

Byrne, Jacqueline. b.1924.
Untitled. 1970.
India ink and pencil on paper.
29⅞ x 22¼.
Purchase. 70.58.

Calcagno, Lawrence. b.1916.
Towards the Sea Series: Silent Blue. 1968-69.
Synthetic polymer and oil on canvas.
84 x 98 (overall).
Anonymous gift. 70.1.

Calder, Alexander. b.1898.
The Brass Family. (1929.)
Brass wire.
64 x 41 x 8½.
Gift of the artist. 69.255.

Two pairs of earings. (ca. 1947.)
Metal.
3 x 2 (each).
Gift of Mrs. Katharine Kuh. 70.45.

Casanova, Aldo. b.1929.
Instant. 1969.
Bronze.
24 x 18½ x 10.
Gift of the Louis Comfort Tiffany Foundation. 69.93.

Opposite
1 **William Schwedler.**
Ball, Pyramid Piercing Bending Bomb. 1969.
Oil on canvas. 72 x 96.
Gift of Frederic Mueller.
2 **A. Logan.**
The Circus. 1874.
Oil on canvas. 24¼ x 38¼.
Gift of Edgar William and Bernice Chrysler Garbisch.
3 **Peter Saul.**
Saigon. 1967.
Oil on canvas. 92¾ x 142.
Gift of the Friends of the Whitney Museum of American Art.
4 **Robert Goodnough.**
Grey Development Number 10. 1969.
Synthetic polymer on canvas. 80 x 80.
Gift of the artist.
5 **Robert Bechtle.**
'61 Pontiac. 1968-69.
Oil on canvas. 59¾ x 84¼.
Richard and Dorothy Rodgers Fund.
6 **Fred Martin.**
Earth Under Heaven. 1968.
Synthetic polymer on canvas. 66¾ x 92½.
Gift of the Friends of the Whitney Museum of American Art.

Christensen, Dan. b.1942.
Halifax II. 1969.
Lithograph.
30 x 22 (composition and sheet)
Purchase. 70.25.

Close, Chuck. b.1940.
Phil. 1969.
Synthetic polymer on canvas.
108 x 84.
Gift of Mrs. Robert M. Benjamin. 69.102.

Cunningham, Ben. b.1904.
Scarlet Tesseract. (1970.)
Silkscreen on plastic.
Two parts, each: 29 15/16 x 29 15/16.
Gift of Mr. and Mrs. Henry Feiwel. 70.48.

D'Arcangelo, Allen. b.1930.
Guard Rail. (1964.)
Synthetic polymer on canvas with construction of cyclone fence and barbed wire.
60 x 70 (canvas panel); 33½ x 73½ (guard rail).
Gift of the artist. 70.56.

69. 1969.
Portfolio of seven serigraphs.
25½ x 25½ (average size of sheet and composition).
Gift of the artist. 69.168.

Davis, Ron. b.1937.
Two Ninths Grey. 1966.
Polyester resin, fiberglas and wood.
72 x 131½.
Gift of Mr. and Mrs. Eugene M. Schwartz. 69.109.

Davis, Stuart. 1894-1964.
The Back Room. 1913.
Oil on canvas.
30 x 37.
Gift of Mr. and Mrs. Arthur G. Altschul. 69.114.

Diao, David. b.1943.
Untitled. 1969.
Synthetic polymer on canvas.
87 x 157½.
Anonymous gift. 69.148.

Dine, Jim. b.1935.
The Picture of Dorian Gray. 1968.
Portfolio of text, plus ten loose lithographs and etchings.
18⅝ x 13 7/16 (portfolio).
Gift of the artist. 70.38.

Photographs and Etchings. 1969.
Portfolio of sixteen images by Lee Friedlander and Jim Dine.
18 x 30 (sheet.)
Gift of Mr. and Mrs. B. H. Friedman. 70.40.

Tool Box. 1966.
Portfolio of ten screen prints.
24 x 19 (sheet).
Purchase. 70.34.

Eversley, Fred. b.1941.
Untitled. (1970.)
Polyester resin.
20½ x 7½ x 7½.
Purchase. 70.55.

Farber, Manny. b.1917.
Untitled. (1970.)
Synthetic polymer on paper.
96 x 144.
Anonymous gift. 70.47.

Francis, Sam. b.1923.
Very First Stone. 1959-68.
Lithograph.
31¼ x 22½ (composition and sheet).
Purchase. 70.69.

Frankenthaler, Helen. b.1928.
Arden. 1961.
Oil on canvas.
87½ x 120¼.
Gift of the artist. 69.170.

Geis, William. b.1940.
Untitled. (1966.)
Plaster, paint and fur.
31 x 49 x 48½.
Gift of Dr. Samuel West. 70.7.

Goode, Joe. b.1937.
Untitled. 1969.
Offset.
16½ x 15⅜ (composition); 23⅝ x 19¼ (sheet).
Purchase. 70.71.

Goodnough, Robert. b.1917.
Grey Development Number 10. 1969.
Synthetic polymer and oil on canvas.
80 x 80.
Anonymous gift. 69.127.

Gottlieb, Adolph. b.1903.
Mood. 1969.

Oil on canvas.
60 x 47¾.
Gift of the artist. 69.150.

Gross, Chaim. b.1904.
Balancing. 1935.
Bronze.
35 x 7 x 9.
Gift of Chaim and Renee Gross. 69.167.

Hacklin, Allan. b.1943.
Polly Snowqueen. 1969.
Synthetic polymer on canvas.
78 x 78.
Gift of Susan Morse Hilles. 69.95.

Hare, David. b. 1917.
Cronus Grown. 1968.
Synthetic polymer and collage on canvas.
90⅛ x 66⅝.
Anonymous gift. 70.6.

Hesse, Eva. 1936-1970.
Sans II. (1968.)
Fiberglas.
Two units: 38 x 86 x 6 each.
Gift of the Albert A. List Family and of Dr. and Mrs. Lester J. Honig.
69.105.

Hinman, Charles. b.1932.
Horizontal Movement. 1969.
Synthetic polymer on shaped canvas.
159 x 62.
Gift of the artist. 69.149.

Homer, Winslow. 1836-1910.
Gas Retort. (ca. 1858.)
Wood engraving.
10¼ x 8 1/16 (composition); 16¾ x 14 7/16 (sheet).
Gift of Robert B. Campbell. 70.20.

Hood, Dorothy. b.1919.
Homage to Gorky. (1969.)
Oil on canvas.
70 x 60.
Gift of Meredith and Cornelia Long. 70.53.

Hudson, Gary. b.1936.
Red Rip. 1969.
Synthetic polymer on canvas.
84 x 83¾.
Larry Aldrich Foundation Fund. 69.131.

Humphrey, Ralph. b.1932.
Pavese. (1969.)
Synthetic polymer on canvas.
63 x 133.
Gift of the artist. 69.171.

Huntington, Jim. b.1941.
Erou. 1967.
Synthetic polymer on shaped canvas.
44 x 90 x 37.
Gift of Mr. and Mrs. John Adams. 69.130.

Jenkins, Paul. b. 1923.
Phenomena Kwan Yin. 1969.
Synthetic polymer on canvas.
88 x 119.
Gift of the artist. 69.84.

Phenomena Near Nepenthe. 1969.
Synthetic polymer on canvas.
119 x 88.
Gift of the artist. 69.261.

Johns, Jasper. b.1930.
Figure 4. 1967.
Etching.
8⅞ x 6 (plate); 17 x 13⅜ (sheet).
Gift of the artist. 69.116.

Flags. 1967-68.
Lithograph.
33⅝ x 25⅛ (composition and sheet).
Gift of the artist. 69.121.

Light Bulb. 1967.
Etching.
8¼ x 12⅛ (plate); 12⅝ x 16¼ (sheet)
Gift of the artist. 69.117.

Light Bulb. 1966.
Lithograph.
9½ x 14⅝ (composition); 19½ x 24⅛ (sheet).
Gift of the artist. 69.118.

The Critic Sees. 1967.
Embossed print with silkscreened acetate.
3¾ x 6⅜ (composition); 23¾ x 19¾ (sheet).
Gift of the artist. 69.125.

Numbers. 1967.
Lithograph.
22⅝ x 19½ (composition); 27⅞ x 23⅝ (sheet).
Gift of the artist. 69.120.

Summer Critic. 1966.
Embossed print with silkscreened acetate.
3⅞ x 7 (composition); 9¾ x 12½ (sheet).
Gift of the artist. 69.124.

Target with Four Faces. 1968.
Silkscreen.
36¾ x 26¼ (composition); 41¼ x 29½ (sheet).
Gift of the artist. 69.122.

Untitled. 1968.
Silkscreen.
36 x 1½ (composition); 36 x 25 (sheet).
Gift of the artist. 69.123.

Watchman. 1967.
Lithograph.
31¾ x 23½ (composition); 36 x 24 (sheet).
Gift of the artist. 69.119.

Kanovitz, Howard. b.1929.
New Yorkers I. 1965.
Synthetic polymer on canvas.
70 x 93½.
Gift of the artist. 69.172.

Kantor, Morris. b.1896.
Two Figure Arrangement. 1923.
Oil on canvas.
46 x 54.
Gift of Mr. and Mrs. Arthur G. Altschul. 69.115.

Study for "Two Figure Arrangement." (ca. 1923.)
Pencil.
10 x 10½.
Gift of the artist. 70.46.

Katz, Alex. b.1927.
Untitled. (1969.)
Lithograph.
20½ x 28 (composition and sheet).
Purchase. 70.32.

Kaufman, Donald. b.1935.
Diaminal. (1968.)
Synthetic polymer on canvas.
75 x 96.
Larry Aldrich Foundation Fund. 69.132.

Natural History. 1968.
Silkscreen.
29 15/16 x 35⅞ (composition and sheet).
Gift of Richard Feigen Graphics. 70.37.

Kelly, Ellsworth. b.1923.
Acacia. (1964.)
Lithograph.
24⅛ x 35⅜ (composition and sheet).
Purchase. 70.29.

Gardenia. (1964.)
Lithograph.

35½ x 24⅛ (composition and sheet).
Purchase. 70.30.

Krushenick, Nicholas. b.1929.
Amberbahn. 1969.
Silkscreen.
33⅞ x 29⅞ (composition and sheet).
Purchase. 70.35.

Kuehn, Gary. b.1939.
Untitled. (1969.)
Fiberglas over foam rubber, and metal.
39 x 56½ x 40.
Gift of the Albert A. List Family. 69.100.

Kuniyoshi, Yasuo. 1890-1953.
Work at Dawn. 1952.
Ink.
28 x 18.
Gift of Sara Mazo Kuniyoshi. 70.43.

La Farge, John. 1835-1910.
Nikko, Japan. 1886.
Watercolor.
11½ x 8¾.
Gift of Susan and David Workman. 69.98.

Priest Coming From the Temple, Nikko, Japan. 1886.
Watercolor.
10¾ x 7⅝.
Gift of Susan and David Workman. 69.99.

Liberman, Alexander. b.1912.
Untitled. 1969.
Lithograph.
22 x 30⅝ (composition and sheet).
Gift of Brooke Alexander. 70.59.

Untitled. 1970.
Lithograph.
23¼ x 30 (composition and sheet).
Gift of Brooke Alexander. 70.60.

Lichtenstein, Roy. b.1923.
Salute to Aviation. 1968.
Silkscreen.
44 x 22⅞ (composition and sheet).
Purchase. 70.26.

Lindner, Richard. b.1901.
Exit. (1970.)
Silkscreen.
25 x 17¾ (composition and sheet).
Purchase. 70.65.

Lindquist, Evan. b.1936.
Gravity. 1970.
Engraving.
11 x 11¼ (plate); 15¼ x 14⅝ (sheet).
Gift of the artist. 70.42.

Logan, A. n.d.
The Circus. 1874.
Oil on canvas.
24 x 38.
Gift of Edgar William and Bernice Chrysler Garbisch. 69.147.

Marca-Relli, Conrad. b.1913.
Code 1. 1962.
Collage of vinyl on wood.
73 x 60.
Gift of the artist. 69.63.

The Dissenters. 1956.
Oil and collage of canvas on canvas.
67¾ x 81¾.
Gift of the artist. 69.61.

Flight 107. 1963.
Painted aluminum collage.
66 x 78½.
Gift of the artist. 69.62.

The Inquisitor. 1954.
Oil and collage of canvas on canvas.
59½ x 42½.
Gift of the artist. 69.60.

RXL-4. 1966.
Aluminum.
62½ x 53 x 3½.
Gift of the artist. 69.64.

The Socket. 1967.
Oil and collage of canvas on canvas.
60 x 70.
Gift of the artist. 69.65.

Marsh, Reginald. 1898-1954.
Portfolio I. (1930-43; restruck 1969.)
Thirty etchings and engravings.
13 x 15½ (sheet); plate sizes vary.
Posthumous edition printed by the Whitney Museum of American Art, 1969, from the artist's original plates donated by William Benton. 69.97.

McLean, Richard. b. 1934.
Still Life with Black Jockey. 1969.
Oil on canvas.
60 x 60.
Purchase. 70.17.

Mennes, J. n.d.
Springtime in the Country. (ca. 1860.)
Oil on canvas.
24⅜ x 30⅜.
Gift of Edgar William and Bernice Chrysler Garbisch. 69.146.

Morris, Robert. b.1931.
Earth Projects. 1969.
Portfolio of ten lithographs.
30 x 22¼ (sheet).
Purchase. 70.27.

Motherwell, Robert. b.1915.
Open 26. (1968.)
Synthetic polymer on canvas.
91½ x 130½.
Gift of a friend of the artist. 69.108.

Open 101: Big Orange. 1968-69.
Synthetic polymer on canvas.
70½ x 94½.
Anonymous gift. 69.214.

Nadelman, Elie. 1885-1946.
Spring. (1911; cast 1966.)
Bronze relief.
47 x 57 x 1½.
Gift of Charles Simon. 69.140.

Nauman, Bruce. b.1941.
Photograph documents. (1966-67.)
Eleven photographs.
19 x 24 (each).
Purchase. 70.50.

Nevelson, Louise. b.1900.
Illumination—Dark. (ca. 1959.)
Wall of eight bronze reliefs.
125 x 108½.
Gift of the artist. 69.160.

Cube Plus One. 1946.
Oil on canvas.
40 x 34.
Gift of the artist. 69.163.

Moving—Static—Moving Figures. (ca. 1945.)
Terra cotta.
15 individual pieces; sizes vary.
Gift of the artist. 69.159.

Rain Forest Column III. (1967.)
Black painted wood.
133½ (height)
Gift of the artist. 69.158.

Rain Forest Column VI. (1967.)
Black painted wood.
130½ (height)
Gift of the artist. 69.215.

Rain Forest Column VII. (1962-64.)
Black painted wood.

111 (height)
Gift of the artist 69 216

Rain Forest Column XII (1967)
Black painted wood.
88 (height)
Gift of the artist. 69 217.

Rain Forest Column XXIII. (1964-67.)
Black painted wood.
93 (height)
Gift of the artist. 69 218

Royal Tide II. (1961-63)
Painted wood
94½ x 126½ x 8.
Gift of the artist 69.161.

Self-Portrait. 1946
Oil on canvas
42½ x 30.
Gift of the artist 69 162

and 21 drawings, 15 prints.
All gifts of the artist.

Newman, Barnett. 1905-1970
Hare III 1966
Stainless steel and Cor-Ten steel
125 x 23½ x 18½
Anonymous gift 69.166

Noguchi, Isamu. b.1904
The Queen. (1931.)
Terra cotta
45½ x 16 x 16
Gift of Isamu Noguchi. 69.107.

The Ring. (1945-48)
Swedish black granite
12 x 22 x 22.
Gift of Isamu Noguchi 69 106

Nutt, Jim. b.1938.
She's Hit. 1967.
Synthetic polymer on plexiglas and enamel on wood.
26½ x 24½
Larry Aldrich Foundation Fund 69 101.

Oldenburg, Claes. b.1929
Drums London. (1969)
Offset lithograph
23 15/16 x 35¼ (composition).
Purchase 70 23.

Notes 1968
Portfolio of twelve color lithographs
22¾ x 15¾ (sheet).
Purchase 70 33.

Olitski, Julas. b.1922
Untitled. (1968)
Lithograph
29¾ x 21¼ (composition and sheet).
Purchase. 70.64

Ossorio, Alfonso. b.1916
Balance 1961
Assemblage on plastic panel
49½ x 73½
Gift of the artist 69.154

Ecco. 1962
Wax, watercolor and collage
30¾ x 22¼.
Gift of the artist 69 155

Help Yourself. (1962-64.)
Assemblage on plastic panel
96⅜ x 48⅜.
Gift of the artist. 69 156.

Red Star 1944.
Watercolor and ink.
13½ x 19¾.
Gift of the artist. 69.153

Scavenger's Heart. 1944
Watercolor.
14 x 20 (sheet).
Gift of the artist. 69.152.

Sea Present. 1969
Assemblage on plastic panel.
52½ x 74½
Gift of the artist 69 157.

Packard, David. 1928-1968
Florentine Piece. (1964-65)
Bronze.
42 x 39½ x 4½.
Gift of Merle José Packard. 69 104

Paarlstein, Philip. b.1924
Seated Nude. 1969
Lithograph
22½ x 15½ (composition and sheet)
Gift of Mrs Dareld H Ruttenberg. 70.52

Parless, Robert. b.1938
Heavy Construction Number Two. (1969-70.)
Bronze on rosewood base.
75¾ x 29 x 29
Gift of Walter Guggenheim 70.13

Porter, Katharine. b.1941.
Untitled. n d
Synthetic polymer on canvas
73½ x 104.
Larry Aldrich Foundation Fund 69 133

Pousette-Dart, Richard. b. 1916
Presence, Remapo Mist. 1969
Oil on canvas
90½ x 144
Anonymous gift 69 165.

Prior, William Matthew. 1806-1873
Jeremiah H. York and Sister (ca 1853)
Oil on canvas.
28⅞ x 37¼
Gift of Edgar William and Bernice Chrysler Garbisch 69 145

Rauschenberg, Robert. b 1925
Ammo. (1969)
Silkscreen on mirrored plexiglas with electronic equipment.
60 x 60 x 10.
Gift of the artist 69 164.

Centennial Certificate M.M.A 1969
Lithograph
36⅛ x 24 (composition and sheet).
Gift of Mr and Mrs Stanley L Halfgott 70 9.

Rich, Garry. b.1943
Potawatomi VIII 1969.
Synthetic polymer on canvas.
96½ x 118½
Larry Aldrich Foundation Fund. 69.134

Rosa, Herman. b 1909
Waverly Place Corner Seventh Avenue 1969.
Oil on canvas.
18¼ x 18.
Gift of Susan and David Workman 70.5.

Opposite
1 **Isamu Noguchi.**
The Queen 1931
Terra cotta 54½ x 16 x 16
Gift of Isamu Noguchi

2 **Gary Kuehn.**
Untitled 1969
Fiberglas over foam rubber and metal
39 x 56½ x 38
Gift of the Albert A List Family

3 **Keith Sonnier.**
Ba-O-Ba, Number 3 1969
Glass, neon, electric circuitry
91¼ x 122¾ x 24
Gift of the Howard and Jean Lipman Foundation, Inc

4 **Alexander Calder.**
The Brass Family (1929)
Brass wire. 64 x 41 x 6½.
Gift of the artist

5 **Elie Nadelman.**
Spring 1966
Bronze 47 x 57 x 1½
Gift of Charles Simon

6 **Barnett Newman.**
Hera III 1965-66
Stainless and Cor-Ten steel 110 x 8 x 3
Anonymous gift

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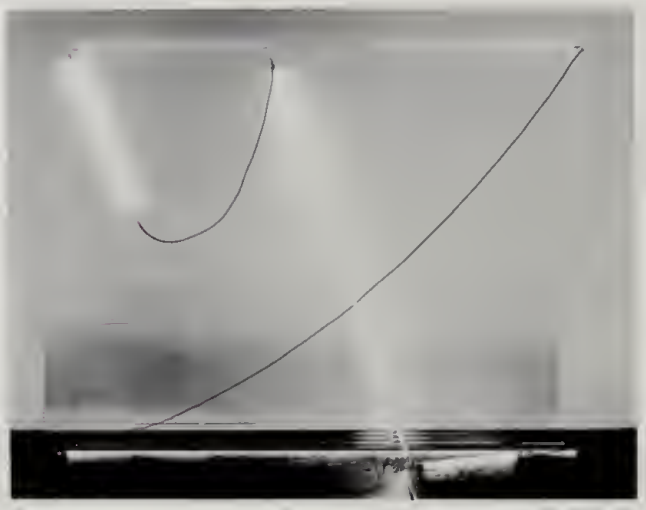

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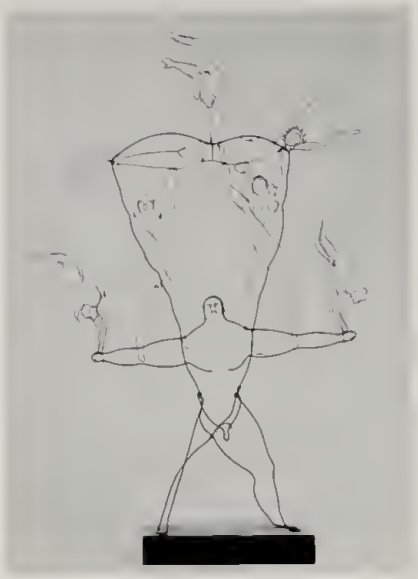

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Ruscha, Edward. b.1937.
(with **Mason Williams.** n.d.)
Double Standard. (1969.)
Screen print.
19½ x 37 (composition); 25¾ x 40 (sheet).
Gift of Paul J. Schupf. 70.22.

(with **Kenneth Price.** b.1935.)
Copper Plate Deluxe. 1969.
Lithograph.
23 x 34 (composition and sheet).
Purchase. 70.24.

Mocca Standard. (1969.)
Screen print.
24¾ x 39 (composition).
Purchase. 70.28.

Ryman, Robert. b.1930.
Untitled. 1969.
Silkscreen.
15⅝ x 15¾ (composition); 25½ x 25 9/16 (sheet).
Purchase. 70.36.

Schucker, Charles. b.1914.
Lambent Flame. 1969.
Oil on canvas.
122½ x 93.
Gift of Percy Uris (and exchange). 70.8.

Schwedler, William. b.1942.
Ball, Pyramid Piercing Bending Bomb. 1969.
Oil on canvas.
76 x 84.
Gift of Fredric Mueller. 70.19.

Siegel, Alan. b.1938.
Blue Mountain Red. 1969.
Synthetic polymer on canvas.
77 x 97.
Larry Aldrich Foundation Fund. 69.135.

Stafford, Lawrence. b.1938.
Orabu. 1969.
Synthetic polymer on canvas.
96 x 96.
Neysa McMein Purchase Award. 69.88.

Stamos, Theodoros. b.1922.
Adriatic Sun Box, Number Two. (1969.)
Synthetic polymer and oil on canvas.
68 x 60.
Anonymous gift. 69.110.

Steinberg, Saul. b.1914.
Life of Millet. 1969.
Oil on canvas.
14¼ x 30½.
Gift of the artist. 69.175.

Stella, Frank. b.1936.
Untitled. (1969.)
Lithograph.
15 1/16 x 22 (composition and sheet).
Gift of Mr. and Mrs. Eugene M. Schwartz. 70.21.

Sterne, Hedda. b.1916.
Metamorphosis. n.d.
Synthetic polymer on canvas.
72 x 54.
Gift of Eric Green. 69.113.

Stevens, May. b.1924.
Big Daddy Paper Doll. 1969.
Gouache.
27 x 41½.
Gift of Leonard Bocour. 69.129.

Taylor, Henry Fitch. 1853-1925.
The Parade—Abstracted Figures. (ca.1913.)
Watercolor.
24 x 18.
Gift of Mrs. Frances K. Buell in memory of Alice B. Sprague. 70.49.

Unknown.
Adam and Eve. (ca.1830.)
Oil on cardboard.
24¼ x 18½.
Gift of Edgar William and Bernice Chrysler Garbisch. 69.143.

Emma Van Name. (ca.1795.)
Oil on canvas.
29 x 23.
Gift of Edgar William and Bernice Chrysler Garbisch. 69.142.

Van Everen, Jay. 1875-1947.
Gods of Long Ago. (ca. 1925-30.)
Oil on composition board.
28 x 36.
Gift of Mr. and Mrs. Henry M. Reed. 69.90.

Van Zandt, Thomas K. (Attributed to) n.d.
Lady Sulfolk in the Lead. (ca. 1850.)
Oil on canvas.
26⅞ x 36.
Gift of Edgar William and Bernice Chrysler Garbisch. 69.144.

von Wiegand, Charmion. n.d.
Untitled. 1946.
Gouache.
21¼ x 17¼.
Gift of Mr. and Mrs. William Feinberg. 69.112.

Warhol, Andy. b.1925.
Flash—November 22, 1963. 1968.
Portfolio of eleven silkscreen prints.
21 x 21 (sheet.)
Gift of Mr. and Mrs. Michael H. Irving. 70.11.

Marilyn Monroe. (1967.)
Silkscreen.
36 x 36¼ (composition and sheet).
Purchase. 70.54.

Wells, Mason. b.1906.
Damar. 1966.
Synthetic polymer on canvas.
50 x 50.
Gift of the artist. 70.10.

Wesselmann, Tom. b.1931.
Still Life Number Thirty Six. 1964.
Oil and collage on canvas.
120 x 192¼.
Gift of the artist. 69.151.

White, Charles. b.1918.
Wanted Poster Number Four. 1969.
Oil on composition board.
24 x 24.
Gift of the Hament Corporation (and purchase). 70.41.

Wiesenfeld, Paul. b.1942.
Secrets II. 1968-69.
Oil on canvas.
64 x 67.
Richard and Dorothy Rodgers Fund. 70.15.

Young, Peter. b.1943.
Capitalist Masterpiece Number Nineteen. 1969.
Synthetic polymer on canvas.
96 x 94.
Gift of Philip Morris Incorporated. 70.18.

Youngerman, Jack. b.1926.
Coenties Slip. 1959.
Oil on canvas.
81¾ x 61¾.
Gift of Nelson A. Rockefeller. 69.94.

Zox, Larry. b.1936.
Rita Barta. 1969.
Synthetic polymer and epoxy on canvas.
66 x 170.
Gift of the artist. 69.173.

September 9, 1970

To the Board of Trustees of Whitney Museum of American Art

In our opinion, the accompanying balance sheet and the related statements of income and expenses of the operating fund and changes in fund balances present fairly the financial position of the Whitney Museum of American Art at June 30, 1970 and the results of its operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year. Our examination of these statements was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances. It was impracticable for us to extend our examination of contributions received from the general public beyond accounting for amounts so recorded.

Price Waterhouse & Co.

Whitney Museum of American Art
Exhibit A
(Note 1)

Balance Sheet

Assets	June 30, 1970	June 30, 1969
General Fund:		
Cash (includes only savings accounts and cash held by investment custodian in 1969)	$ 47,487	$ 25,470
Pledges receivable (Note 2)	74,978	95,281
Interest and dividends receivable	52,130	52,406
Accounts receivable, less allowance for doubtful accounts of $1,765, 1970 and 1969	24,553	20,799
Contributed work of art, held for sale (Note 3)	150,000	150,000
Investments, at cost (quoted market value 1970, $7,634,000; 1969, $10,115,000)	7,273,072	7,999,881
Inventory of publications, at lower of identified cost or market	110,432	84,227
Prepaid expenses and other current assets	27,107	25,937
	$7,759,759	$8,454,001
Restricted and Special Funds:		
Cash	$ 44,184	$ 30,235
Pledges receivable (Note 2)	147,296	139,495
Interest, dividends, and accounts receivable	4,072	7,000
Investments, at cost (quoted market value 1970, $308,000; 1969, $334,000)	377,719	342,834
Due from general fund	80,402	169,092
Security deposit, and prepaid expenses		1,656
	$ 653,673	$ 690,312
Building Fund:		
Land, at cost	$1,848,000	$1,848,000
Building and improvements, at cost, less accumulated depreciation 1970, $341,756; 1969, $256,260	3,933,044	4,014,740
	$5,781,044	$5,862,740

Liabilities and fund balances	June 30, 1970	June 30, 1969
General Fund:		
Bank overdraft in operating accounts		$ 58,940
Notes payable (Note 4)	$ 150,000	250,000
Accrued interest (Note 4)	46,457	56,874
Accounts payable and accrued expenses	61,693	68,230
Due to restricted and special funds	80,402	169,092
General fund balance (Exhibit C)	7,421,207	7,850,865
	$7,759,759	$8,454,001
Restricted and Special Funds:		
Accounts payable and accrued expenses	$ 78,503	$ 76,658
Restricted and special funds balance (Exhibit C)	575,170	613,654
	$ 653,673	$ 690,312
Building Fund:		
Building fund balance (Exhibit C)	$5,781,044	$5,862,740

Whitney Museum of American Art

Exhibit B

Statement of Income and Expenses of the Operating Fund

	Year ended June 30, 1970	Year ended June 30, 1969
Income:		
Dividends and interest	$ 294,740	$ 322,591
Admissions	189,520	228,667
Memberships—Friends of the Whitney Museum and corporate	106,380	133,390
Sales of publications	95,591	93,306
Restaurant sales	49,022	56,934
Contributions to operations	39,258	*
Traveling exhibition fees	21,455	25,375
Other fees and royalties	32,964	13,539*
Special events	22,196	30,559
Other income	42,797	9,902*
Transfer from restricted and special funds of income for designated operating purposes (Exhibit C)	49,656	40,595*
	943,579	954,858*
Operating expenses:		
Building maintenance	357,450	355,669
General administration	491,578	451,163*
Exhibitions	235,582	185,589
Retirement and employee benefit payments (Note 5)	68,636	59,451
Restoration and frames	32,606	21,726
Furniture and fixtures	4,892	11,728
Restaurant operations	80,575	93,043
Cost of publications sold or written off	91,901	107,460*
Special events	14,172	27,503
	1,377,392	1,313,332*
Excess of expenses over income (charged against general fund—Exhibit C)	$ 433,813	$ 358,474

* Restated for comparative purposes

Exhibit C
Statement of Changes in Fund Balances

	Year ended June 30,					
	1970			1969		
	General fund	Restricted and special funds	Building fund	General fund	Restricted and special funds	Building fund
Balances, beginning of year	$7,850,865	$ 613,654	$5,862,740	$8,072,658	$ 667,789	$5,948,160
Add:						
Contributions and grants	195,418	336,633		135,495	275,743*	
Contributions from Friends of the Whitney Museum specifically allocated by the Museum for purchases of works of art		51,670			52,760	
Commission on works of art sold through Museum		4,632			18,197	
Net gain (loss) on sales of securities	(140,634)	(9,433)		30,935	(1,470)	
Restricted income from investments		17,308			13,303*	
	7,905,649	1,014,464	5,862,740	8,239,088	1,026,322*	5,948,160
Less:—						
Purchases of works of art	37,246	288,455		16,207	259,504	
Expenditures for designated purposes:						
Education department		91,154			86,592	
Other		10,029			25,977*	
Interest on notes	9,583			13,542		
Excess of expenses over income of operating fund (Exhibit B)	433,813			358,474		
Depreciation of building and improvements, at 50 years straight line			85,496			85,420
	480,642	389,638	85,496	388,223	372,073*	85,420
	7,425,007	624,826	5,777,244	7,850,865	654,249*	5,862,740
Interfund transfers:						
To operating fund for designated operating purposes (Exhibit B)		(49,656)			(40,595)*	
To building fund for building improvements	(3,800)		3,800			
	(3,800)	(49,656)	3,800		(40,595)	
Balances, end of year	$7,421,207	$ 575,170	$5,781,044	$7,850,865	$ 613,654	$5,862,740

*Restated for comparative purposes

Notes to Financial Statements

June 30, 1970

Note 1:
In accordance with policies generally followed by museums, works of art and library have been excluded from the balance sheet.

Note 2:
Pledges receivable at June 30, 1970, according to the terms of such pledges, are expected to be paid as follows:

Fiscal year ending June 30	General fund	Restricted and special funds
1971	$19,978	$125,661
1972	22,000	19,135
1973	11,000	2,500
1974	12,000	
1975	10,000	
	$74,978	$147,296

Note 3:
The contributed work of art held for sale consists of a painting whose value has been appraised at $150,000 by independent art appraisers. An art dealer has been commissioned by the museum to sell the painting for a price not less than the appraised value.

Note 4:

Notes payable at June 30, 1970 consist of the following:	
Note dated December 1, 1965 due December 1, 1971, bearing interest at 5% per annum	$ 50,000
Note dated July 1, 1963 (renewed May 29, 1969), due on demand, bearing interest at 5% per annum	100,000
	$150,000

Note 5:
Through January 31, 1970, the museum had a contributory insured pension plan in which substantially all employees were eligible but relatively few were qualified and enrolled. The total pension expense for the year under that plan, included in retirement and employee benefits, was $13,001 which consisted of contributions of $9,401 to the pension trust of level annual premiums for annuity and endowment contracts purchased for each member of the plan and direct payments of $3,600 to pensioners whose retirement occurred prior to the adoption of the above pension plan.

Effective February 1, 1970, the museum adopted a new noncontributory pension plan covering substantially all of its employees. While the plan does not require funding, the museum intends to fund both current and prior service cost. Based upon an actuarial valuation at January 1, 1969 (the original and only valuation completed to date), total pension expense for the period February 1, 1970 to June 30, 1970, included in retirement and employee benefits, was $7,500 which includes current cost and amortization of prior service cost over 30 years from the effective date. The actuarially computed value of vested benefits at January 1, 1969 exceeds the value of assets transferred from the old plan to the new plan by $37,662.

Whitney Museum of American Art

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As of August 31, 1970

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1 **Sam Francis.**
Very First Stone. 1959-68.
Lithograph. 31¼ x 22½ (composition & sheet).
2 **Edward Ruscha & Ken Price.**
Copper Plate Deluxe: Frogs and Flies. 1969.
Lithograph. 23 x 34 (composition and sheet).
3 **Andy Warhol.**
Marilyn Monroe. (1967.)
Silkscreen. 36 x 36¼ (composition and sheet).
4 **Reginald Marsh.**
A Morning in May. 1936.
Engraving on copper. 8½ x 11½.
5 **Reginald Marsh.**
Erie R.R. Locos Watering. 1934.
Etching on copper. 9 x 12.
6 **Reginald Marsh.**
Battery (Belles). 1938.
Etching & engraving on copper. 9 1/16 x 12 1/16.
7 **Reginald Marsh.**
Gaiety Burlesk. 1930.
Etching on copper. 12 x 10.
(4-7 sheet 13 1/16 x 15⅞).

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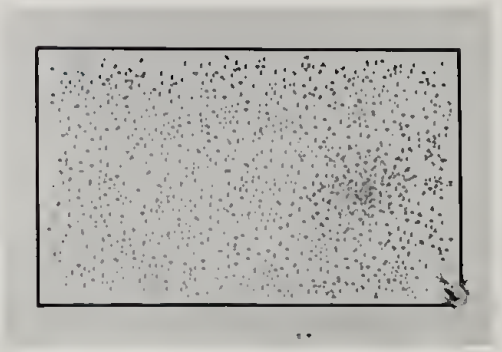

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Opposite
1 **Peter Young.**
Capitalist Masterpiece Number 19. 1969.
Synthetic polymer on canvas. 96 x 94.
Gift of Philip Morris Incorporated.

2 **Charles White.**
Wanted, Poster #4. 1969.
Oil on board. 24 x 24.
Gift of the Hament Corporation and purchase.

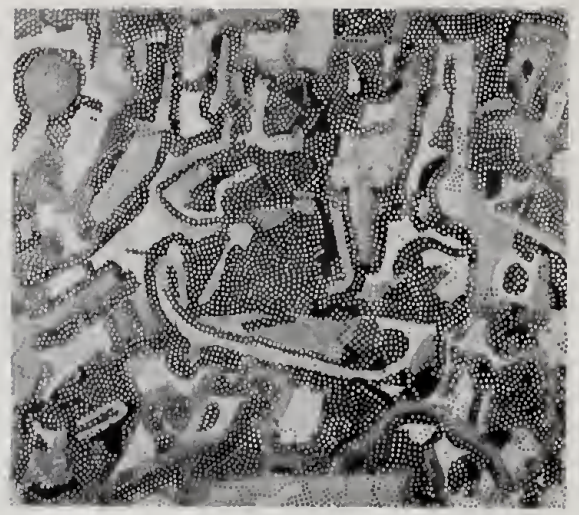
3 **William Allan.**
Self Improvement. 1969.
Synthetic polymer on canvas. 79¾ x 113¾.
Gift of the Friends of the Whitney Museum of American Art.

4 **Saul Steinberg.**
Life of Millet. 1969.
Oil on canvas. 14¼ x 30½.
Gift of the artist.

5 **Conrad Marca-Relli.**
The Inquisitor. 1954.
Oil and collage on canvas. 61 x 43.
Gift of the artist.

6 **Larry Zox.**
Rita Barta. 1969.
Synthetic polymer on canvas. 66 x 180.
Gift of the artist.

7 **Robert Motherwell.**
Open 101: Big Orange. 1968-69.
Synthetic polymer on canvas. 70½ x 94½.
Anonymous gift.



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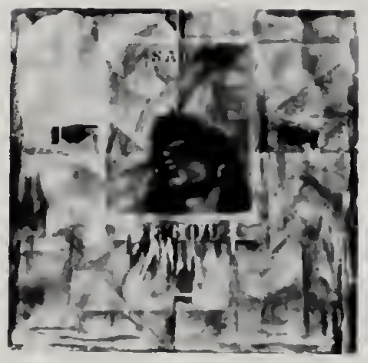

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